and other places, where you seemed lost in an endless perspective of columns and arch; it gave a peculiar play of light and shade upon different parts of the architecture, which it could scarcely be credited could be given, and produced an effect which no other style of building could produce. If the unfortunate piece of tapestry in the choir were removed, the effect would be almost unequalled. The choir was certainly of remarkable beauty; the architecture was extremely light and pure, and the woodwork was of remarkable elegance; he scarcely knew anything in England to equal it. There were decidedly two species of woodwork in it—one of a ruder class, such as the western screen, and another of the most elaborate beauty and exquisite finish. There was nothing like it except at Winchester, which was said to be Flemish work; and it was not at all impossible that the work here had a similar origin. [Mr. Ashpitel entered into further details with respect to the choir, and described some of the grotesques there.] He must mention, in justice to Mr. Palmer, that some time ago, when repairs were being made in the church, what was called a "water table" was found. From this circumstance, Mr. Palmer considered that the nave was only originally of one story. There certainly appeared some that of a later period in the clerestory windows, but from the great number of repairs which had been made, it was almost impossible to say what was original, on one side, and whether any original work remained. But if he (Mr. Ashpitel) were right with regard to the wooden church standing against the tower, but before it was completed, and before Huntingdon's time, it would at once account for the existence of the water table. It was not improbable that the altered character of the clerestory might be attributable to the changed architects under Bishop Stanley. With regard to the effect of the tower, its top was certainly very fine. It was the only instance in England in which the angle was crowned with three pinnacles, which produced a very picturesque effect, by getting a cluster at each angle.

Referring to the numerous repairs which had been going on in the church ever since at least 1685, Mr. Ashpitel said that all those repairs and restorations had evidently been carried out with infinitely more care and judgment, and adherence to the original design, than was the case, under similar circumstances, in some places which the Association had the fortune to visit. There had undoubtedly been some things done which might be objected to; but this he thought might be mainly attributed to the ignorance which had existed with regard to the principles of Gothic architecture. He thought that, in the present day, with our increasing knowledge generally and our consequent veneration of the relics of the past—and with the increased knowledge which we now possess with respect to Gothic architecture—he need scarcely tell upon the inhabitants of Manchester to regard with, he had almost said great affection and reverence, their fine old church. If his address tended to awaken among local antiquaries a desire to investigate more fully the points he had thrown out, he should feel himself amply repaid for the labour he had bestowed upon his research.

POTTERY AND PORCELAIN.*

This curious and interesting gossip, with which Mr. Marryat's elegant volume is replete with doubtless render it an acceptable companion in every drawing-room. It would have gone directly to the heart of the master of Strawberry-hill. But its interest is of a far more general and more appreciable kind than to limit its attractions to mere collectors of crockery. We have here the first really popular contribution towards the historical development of a most ancient and instructive branch of decorative art, which will be found to shed a strong explanative light on the innermost mysteries of domestic and social life, from birth to death, in the most remote antiquity, and down to the present time; and in connection with the author's own researches, which are limited to later ages, we are told that earlier epochs are already under treatment in a similar style. Heretofore the majority of publications on this curious subject have been either learned disquisitions on the mythology of the Greek classical paintings, or, on the other hand, mere technical details of the manufacture of pottery and porcelain, while a knowledge of the different kinds appears to have been limited to the dealers.

"The existence of pottery," as observed by the author in his Introduction, "has proved of the highest value as an aid to historical research. From the pottery of the tombs we learn the domestic manners of nations long since passed away, and may trace the geographical limits of the various great empires of the world. The extent of ancient Greece, of its colonies, and its conquests, is clearly to be traced through each division of the Old World by the Grecian funereal pottery, which, distinct in its character from that of any other, long survived the political existence of the Grecian empire.† The limits of the Roman empire are, in like manner, deduced from the remains of the Roman pottery: beyond the spot where Arminius repulsed the Roman legions, no trace of Roman pottery has been found, and the frontier line of the Roman dominion in Britain is marked out in a similar manner. The extent of the Mahomedan empire in the Old World, and the Aztec dominion in the New, would alike be clearly pointed out by their pottery if no other record of their conquests had been transmitted to us."

By some portions of the book we are incidentally led into the reflection that the ancients almost anticipated and stole from us an idea, exclusively, as we had thought, THE BUILDER's,—namely, that terra-cotta—a sort of pottery, in fact—would be an excellent, because a cheap and durable, material for funereal monuments or tomb-stones, for the poorer classes, if inscribed with the names and genealogical correlations of the dead before exposure to the pottery fire. And though a departure so far from the subject, or, at least, the book, now under review, we must here further strengthen the argument against the virgin novelty of our own suggestion by a brief allusion to a recent discovery of ancient customs, still more to the point than any, it may be, to be gathered from known records, even when the present volume was written.

In the Ethnological sub-section of the British Association, held at Edinburgh lately, Dr. Hincks made some observations on the language and mode of writing of the ancient Assyrians. This called up Major Rawlinson, who made some remarks on the same subject, in the course of which he stated that Mr. Layard had, at Kouyunjik, penetrated into a chamber which appeared to be of the same class as the "house of records" noticed by the prophet Ezra, where was found the copy of a decree of Cyrus, permitting the Jews to return from captivity. In this chamber Mr. Layard found, in terra cotta, tablets piled up from the floor to the ceiling, and representing apparently the archives of the Assyrian empire during the long historical succession. Mr. Layard had packed, by the last accounts, five cases for transport to England; and these only occupied one small corner of the apartment.

Here, then, we find that terra cotta tablets inscribed with everlasting records, like Job's writing with a pen of iron in the rock, so far from being a novelty, are as old as any of the oldest records of human ingenuity.

In the first chapter of Mr. Marryat's volume we have some interesting remarks on plates of Moorish pottery used in ecclesiastical decoration, which we shall here quote:—

"Mr. Dawson Turner, in his unpublished journal, dated Pisa, October 18th, 1825, says:—'After having returned to the conservatoire the keys of the Campo Sancho, he was kind enough to walk and show me several specimens of plates from Majorca, embedded in the walls of sundry churches in the city, to which they form singular ornaments. It was a custom at Pisa, with the warriors returning from the Crusades and stopping at Majorca to bring home this peculiar earthenware by way at once of testimony and trophy. They are accordingly only to be found in the oldest buildings of the style that we in England should call Norman. In St. Sisto and St. Apollonica, they are on the west front, and a row of them is also to be seen running along the sides under the cornice. In St. Francesco are some near the top of the campanile, which is very lofty. I afterwards observed others in the walls of two churches of about the same date at Pavia.'

Sir F. Palgrave observed similar plates on the campanile of a church in the Forum at Rome, also on the façade (of Lombard architecture) of San Giovanni in Ciel d'Oro, at Pavia, and under the eaves of San Pietro in Grado, outside the walls of Pisa: the latter were chiefly of a bright green, and covered with patterns which had every appearance of being Moorish.

The front of the Church of San Michele, Pavia,* supposed to be of as early date as the sixth or seventh century, has been ornamented with patera of rude earthenware, coloured with blue and yellow. One or two yet remain, and circular holes show where others of the same kind had been inserted. Similar specimens are found in other buildings in Tuscany, and the Cicerone, who are never at a loss for an answer, tell you they were brought from Palestine by the Crusaders.

Further researches have been since made respecting the Moorish plates existing in the walls of the Church of San Sisto, from which it appears that there are now very few remaining, and that all those which are under the cornice along the side prove to be merely plaster impressions, painted to resemble the original plates, which have been stolen or taken away. On the west front there remain four of the original plates, which, from their comparatively inaccessible situation, have escaped the fate of the others. Drawings of these plates have been made, as well as of the mode in which they are inserted.

Notwithstanding the early period of the introduction of these specimens of Moorish pottery, it would appear that they remained a long time admired and venerated as religious trophies, before they were imitated, as there exists no record of any manufacture of majolica in Italy before the fourteenth century, nearly 200 years after the period already mentioned.

Luca della Robbia, born in 1388, was an eminent sculptor in marble and bronze, and worked both at Florence and at Rimini. Having abandoned his original employment for that of modelling in terra cotta, he succeeded, after many experiments, in making a white enamel, with which he coated his works, and thus rendered them durable. Vasari writes of him, 'che lavorò l'opere di terra quasi eterne.' His chief productions are Madonnas, Scripture subjects, figures, and architectural ornaments: they are by far the finest works of art ever executed in pottery. He adorned the Italian churches with tiles, as well as with altar-pieces, in terra cotta enamelled; and he is the founder of a school which produced works not much inferior to his own. The 'Petit Château de Madrid,' in the Bois de Boulogne, near Paris, received the appellation of 'Château de Faïence,' from having been ornamented with enamelled tiles, the work of an Italian artist, named Girolamo della Robbia, a grand nephew of Luca, whom Francis I. brought from Italy. This château is now wholly destroyed. The tiles seem to have been introduced into portions of the architectural composition, rather as accessory ornaments than as a 'lining' or revêtement of the walls. Analogous ornaments, the work of Luca de Maiano, 1521, were to be seen in the old gate, Whitehall, and at Hampton Court."

On the ancient and modern skill of the Chinese, Japanese, and other orientals, in the porcelain manufacture and decoration, there are many interesting particulars, amongst which perhaps the following, on the Porcelain Tower near Nankin, and the Chinese process of porcelain manufacture, may be worth quotation:—

"The tower was constructed A.D. 1277, and offers sufficient proof of the durable nature of porcelain. This building is of an octagonal shape: it consists of nine stories, and is very nearly 300 feet high: its entire surface is covered with porcelain of the finest quality. Although this singular and beautiful edifice has been erected nearly 600 years, it has hitherto withstood all the alternations of the seasons, and every variety of weather, without exhibiting the slightest symptom of deterioration.

Marco Polo, the Venetian, was the first European traveller on record who penetrated into China. He mentions the vast extent to which the manufacture of porcelain was carried at the time of his residence in the celestial empire, during the thirteenth century, and states, 'that of this place, Kinsai, there is nothing further to be observed, than that cups or bowls, and dishes of porcelain ware, are there manufactured. The process was explained to be as follows:—They collect a certain kind of earth, as it were, from a mine, and, having it in a great heap, suffer it to be exposed to the wind, rain, and

* "Collections towards a History of Pottery and Porcelain, in the fifteenth Centuries; with Descriptions of the Manufactories, a Glossary, and Monograms." By Joseph Marryat. Illustrated with coloured plates and woodcuts. London: Murray, 1850.

† The Grecian funereal pottery existed as a manufacture, perhaps, not less than 1,200 years; from about the ninth century before the Christian era to about 300 years after.

* See Murray's Handbook of North Italy, under the head "Pavia."